

MUSIC



THE MAN THAT HATH NO MUSIC IN HIMSELF,
NOR IS NOT MOVED WITH CONCORD OF SWEET SOUNDS,
IS FIT FOR TREASURES, STRATAGEMS AND SPOILS.

major and minor, immense extension of chromaticism, great multiplication of harmonies by the extension of chromaticism, and the bolder use of dissonances, substitution of serpentine and twisting lines for straight ones, and of sophisticated for plain arpeggios, introduction of novel rhythmic formations in which syncopation and transposition of accent play important parts. By sophistication of arpeggios I mean their intermixture with non-harmonic notes and their unusual ordering as regards rhythm and sequence. But great as was the influence exercised by others on the development of the modern style, it is undeniable that Wagner's was the greatest. He focused the musical tendencies of his time, and strengthened and modified them by his own powerful individuality, with the result that he formed a new style and art-form on a large portion of civilized society, and more or less influenced by them the present-day composer and the taste of every lover of music."

Most of the London critics, notes the New York Evening Post, treat with scant courtesy the posthumous music play, "For Sord and Song," produced at London by Julia Nelson and her husband, Fred Perry. The author is R. G. Legge, and the music is by Raymond Rose. Apparently it is an ambitious no-altogether successful effort. The Athenaeum says of it: "Its aim was to supply a dramatic poem, such almost as 'The Faithful Shepherdess,' 'The Sad Shepherd,' or other works, English or Italian, which found favor in the seventeenth century; the result is a play of imaginative quality, but lacking alike in action and in sympathy. That it was received with favor shows how tolerant is the public of reaction by Wagner in another effort to come any attempt to rise above the level (almost always trivial and not seldom sordid) of modern drama. The idea which underlies 'For Sord and Song' is worthy, and a measure of the local color is effective. All is unequal, however, and while some of the lyrics are inspired, the work as a whole lacks sustained breath, and is not seldom nebulous."

Dr. Edward Elgar, the English composer, whose cantata "The Dream of Gerontius" will be performed by the Oratorio society next month, is writing in conversation by a distinguished and learned German man of letters. "What German music wants," he observed, "is to go to sleep for 100 years. Its possibilities have been exhausted in one direction by Wagner, in another by Brahms. It is showing the inevitable sign of an epoch of exhaustion—a tendency to run riot in complexity of detail and rictus extravagance. The great when will come in time, but he cannot be expected until the nation has had a rest." What is true of individuals is true of the evolution of art. Great men very rarely have great sons, least of all in art; and after the wonderful efflorescence of musical genius, which began with Bach and ended with Wagner and Brahms, it is hardly reasonable to expect immediate emergence of a lineal descendant to that mighty line.

In a recent lecture given in England, Professor Niecks said of the influence of Chopin and Wagner: "Few realize how much of the development of the modern style is owing to Chopin. A long list of items has to be placed on the credit side of his account. Here are some of them: Frequent employment of other modes than

A Salt Laker Winning Distinction.



Among the Salt Lake people who are winning distinction on the stage this season is William R. Sibley, who is playing the part of the "Polite Lunatic" in an eastern extravaganza comedy, "The Sord and Song," which is being produced in this city to accept the position which he now fills so acceptably.

He has frequently appeared before the local public and one of his best efforts here was in "The Queen's Lace Handkerchief," which was sung here by the local company three years ago. Sibley is a Salt Lake boy and was born and raised here where he has a large circle of friends.

cessful "premier" at the Liceo theatre in Barcelona.

LOCAL CHORDS.

The Jaunt of the tabernacle choir has taken a large number of musicians out of the local field, but there are some left.

Professor J. J. McClellan speaks in high terms of the organ in the Episcopal church at Denver, where he will take part in the musical festival. He put in four hard days there last week familiarizing himself with the instrument.

Holy week, which begins on the 6th of April, will find Salt Lake quiet, so far as music and the theatre is concerned. No large events are slated for that week. What musical events are in prospect will probably be crowded into the week preceding.

The regular weekly recitals are to be renewed in the tabernacle soon after the return of Professor McClellan from the coast.

The Colorado Glee club is the next musical booking. The club will appear at Barratt hall. The boys will go from here to the coast and expect to play all the cities of importance.

Sunday evening the choir of the First Presbyterian church, assisted by special soloists, will give a Lenten cantata entitled "Penitence, Pardon and Peace," by J. H. Maundrell.

A new opera by Joan Manen, the Spanish violin player, called "Gianna di Napoli," is said to have had a very successful

With the Players

(Continued from page 20.)

has been in active rehearsal for some time by a carefully selected company of players.

STORIES ABOUT PLAYERS.

I was strolling through a western cemetery one Sunday afternoon with a native of the town," said Peter Dailey, "and we came across a new tombstone. On top of the marble slab was a hand with the index finger pointing upward."

"My guide stopped and looked at it, and then looked at the name on the face of the monument. 'Well,' he declared, 'if that isn't just like old Thomson. He never did order more than one beer at a time.'"

Nat Goodwin receives many letters in the course of a dramatic season. While playing in Brooklyn recently he and his dog inspired the following, which is probably the most original in his collection: "Teddy want to trade a jack knife for a six-bladed one, our new star for your bulldog, which we saw in at the matinee in Act II, the other day. We've used the jack knife six times and the baby four weeks."

One of the cleverest speeches in George Ade's "Peggy from Paris," now breaking the record at the Studebaker theatre in Chicago, is spoken by the character known as Captain Plummer, the father of Peggy. The captain is the Pooh Bah of Rickory Creek, Ill., and has another daughter, Lottie, the scold of the village, who refers to certain songs her father requests her to sing as "chestnuts," whereupon the old man replies: "My daughter, everything worth having in this world is a chestnut. We've been having roses every June since I can remember, but I don't get tired of 'em. Bables are chestnuts, but somehow we can't improve 'em. Gettin' married is a chestnut, but just the same I've looked 'er three times and am on the lookout for number four."

The German admirers of Isadore Duncan, the California dancer, have subscribed \$250,000 for the erection of a theatre to be called by her name. It is said. The architecture will be in the style of a Greek temple and will be devoted to plays and concerts. So popular is Miss Duncan in Berlin that she demands admission prices as high as those charged by Bernhard and Coquel, and she numbers among her patronesses the countesses von Beulow and von Thiele-Winckler. On the other hand, Herr von Werner, president of the Berlin Artists' society, has refused an offer for reduced admission fees to artists. It is stated that Miss Duncan is responsible for the latest fad among the ladies of Berlin of appearing at private entertainments with sandals lace coquettishly upon their bare feet.

This is the story of how two newspaper men saved the life of a third, says the Philadelphia Ledger.

The third was James O'Donnell Bennett, dramatic critic of the Chicago Record-Herald and formerly business manager of Julia Marlowe. Mr. Bennett is a very clever man and the thanks of the community are due John Luffbro and Channing Pollock, who performed the heroic service in question.

Mr. Bennett liked Grace George's performance of "Pretty Peggy," and he was pleased with Miss George's leading man, Robert Lorraine, but he said somewhat harshly that the actor was not certain of his lines when the production was seen in Chicago. This accusation preyed on Mr. Lorraine's mind all day, and it became a deadly insult when he had dined, rather better than wisely, with the two scribes mentioned. When the trio had partaken of the cordial, Mr. Lorraine declared his solemn intention of killing Mr. Bennett at sight.

Mr. Luffbro, who is Sunday editor of the Chicago Chronicle, leaned back upon hearing this and advised: "Oh, I wouldn't do that, Lorraine. I think it would hurt your reputation as an artist."

"Decidedly not," Mr. Pollock chimed in with emphasis. "A vaudeville performer might do that, but a leading man—never!" Mr. Lorraine thought long and gravely. Then he said: "Boys, you're right; I won't kill him."

And James O'Donnell Bennett still lives.

Chauncey Olcott tells the following good story: "Once upon a time there was an Irishman whose wife, Nora, lay on her deathbed. Finally the wife said: 'Pat, O'Vee a laah bit of kindness to ask of ye. Will be ye so good as to ride with me mudder to me funeral?'"

"Oh, ye, that I will; but I'll take all the pleasure out of the day," said Patrick. From the road comes the pleasing news that the veteran actor, J. H. Stoddard, in "The Bonnie Brier Bush," is continuing to play to immense business. This is all the more gratifying to his manager, Kirke La Sells, when taken into consideration the number of new shows that have been obliged to close this season. Yet, the veteran Stoddard and his well-ried play are doing a second season's business equal to that of last year.

SEVERAL days ago a Salt Lake woman severely criticized a recent audience of one of the local places of entertainment because it had encored every artist on an already long programme, regardless of the merits of the performers. A great deal can be said for and against the practice of giving encores. Audiences in this country are apt to be over generous with their encores, especially where there are local artists on the programme. There are several reasons for this.

In the first place a local artist always has friends in the audience who are bound to see merit in the performance of their favorite, whether anyone else does or not. Again, the audience does not go for the purpose of criticising the performers; it goes there to enjoy the entertainment; it is willing to leave the criticisms to the professionals, excepting such spiteful comment as it chooses to make behind its fan.

It is also true that an audience is always indulgent with any local artist. It will overlook transgressions on the part of a local artist which it wouldn't tolerate on the part of a professional. If the performance is pleasing that is all it expects, and usually it is all that it asks.

A professional critic has to criticize from a somewhat similar standpoint. It would be manifestly unfair to criticize an amateur from the standpoint of a professional. Salt Lake has some excellent musical artists, and some of them can be criticized from a professional viewpoint. Some of them can not. Salt Lake has artists in every department of music who are better than many professionals. There are different standards of professional work. Even the professionals are not all in the same class. Some of the local work which is considered very good by the home audience would strike an out-of-town audience as rather amateurish. It is better, however, at all times to applaud the bad with the good than to sit stolidly through a performance without acknowledging the work of the performer who has put forth his best efforts to please. The audience is educated to that point where they are able to separate the good from the bad so far as technique goes. In fact, the average auditor does not go to hear technique. He goes to be entertained, and if the performer is too technical to please the auditor, he or she is not a success. A scholar studies Latin and Greek so that he can use English correctly, but he isn't expected to converse in Latin and Greek because he has mastered them.

Nearly all cities boast of their musical prodigies. Some of them are natural artists. Some of them are not. All of them are methodically educated or they would not be prodigies. They have the correct touch. They have technique. They have mechanical knowledge. They are remarkable. Understanding is supposed to arrive later with mature years. Sometimes it comes. Yet with all the excellent qualities that come from persistent training it would be interesting to hear even a prodigy perform something that is not difficult, something simple that is within range of the child. It might not show technique, it might not be so brilliant, it might not even be remarkable. But there is considerable music in the simpler studies if they happen to be played with understanding and feeling.

A benefit concert will be given by the First Regiment band at the Grand this evening. The last concert of the regular Sunday series was given last week. L. P. Christensen has tried to make these concerts a financial success and continue them until warm weather, but the band, with few exceptions, has played to a loss. The concert this evening will consist of that light class of music which has appealed most to the audiences who have patronized the concerts. Some excellent special numbers will also be introduced, and a pleasing entertainment may be looked for by those who attend.

Macagnoli must visit Salt Lake. The composer is still on the coast, and it is hoped that a date can be made for his appearance here when he returns east. The manager of the Salt Lake theatre is in correspondence with Macagnoli's manager and hopes to make a date with the artist. If this can be arranged it is possible that he will be supported by the Symphony orchestra. That is the play now, and it would afford the local public an opportunity to hear the work of the composer executed by himself under the most attractive circumstances.

The London Spectator gives a severe criticism of the work of Richard Strauss:

A test of greatness to which, almost without exception, the great masters can be subjected is the test of reduction. That is to say, if a work has the root of the matter in it, its character will not altogether disappear in a pianoforte version. True, you cannot reproduce the color and richness of Wagner's score on that useful but imperfect instrument, but at least the melody remains. Can anyone contend that much would remain of the work of Strauss when shorn and stripped of its tremendous orchestrations? It may be incidentally noted that in "Ein Heldenleben" the quotations from his own works are so undistinguished and lacking in individuality as to be almost unrecognizable. Time, the great sifter of reputations, will tell, and may tell a different story from that of either the admirers or detractors of Strauss. For ourselves, we cannot resist the inclination

Emma Ramsey, a Utah Girl, Makes Great Hit in Paris

London, March 4.—There is great rejoicing among the Utahs in London and Paris over the brilliant success achieved by Miss Emma Ramsey in her concert she gave in the French capital last Saturday, Feb. 23. Her friends were all confident that she would acquit herself creditably, but the result was even more gratifying than was expected, and is the more remarkable when it is considered that she appeared before an audience in which were some of the leading French critics, as well as wealthy and titled people who were by no means easy to please. The singing captivated them all and won for her applause and many warm congratulations and commendations.

The concert was given in the Salle des Capucines, a beautiful and popular hall before an audience that was typical of French musical gatherings patronized by wealth and fashion. This was Miss Ramsey's debut as a professional, and it is said her concert is the first ever given abroad by any Utah singer in a professional capacity. When she stepped onto the stage for the first

number, dressed in a beautiful crepe de chine dress of pale rose, and with roses in her hair, there was a warm welcoming applause. Her teacher, M. J. Archambaud, was her accompanist, and she was assisted by Mlle. Carmen Forte, an accomplished violinist, who rendered two numbers very effectively.

Every number was well rendered, but her singing of "Poem Russe," a composition of M. Eschinger, who so warmly complimented Miss Ramsey after hearing her sing recently, was one of the best numbers. The critics present say her voice is perfectly trained and under complete control, and predict for her a great future. So decided was the good impression created that she has already received offers of engagements for concert work in Paris, and opportunities have been given for her to enter the field of grand opera. These offers will give her an opening in Paris if she concludes to return here next season, after her visit to her Utah home. Just now, amid all the plaudits of admirers in Paris, she thinks most of home, and her heart is set on returning there in April. Her

future plans are yet to be decided upon.

Miss Ramsey's experience in Europe during the three and a half years she has been studying has been very profitable, as she has had the double advantage of German and French training. In Berlin she was a pupil of Mmes. Blanch Correll. While there she appeared in a concert in the Philharmonic hall, and later took part in a concert of the Russian legation and in a royal patronage in the new Royal Opera. Utah rears will remember also the account of her singing at a reception tendered to Prince Joachim Albrecht of Prussia. During the past eleven months she has studied under M. Archambaud in Paris, and has made marked progress. Naturally, her teacher was overjoyed with her recent success.

The following Salt Lakers were among those present at Miss Ramsey's concert: Mrs. Theresa Werner, Mrs. Dr. Richards, Mrs. Fred J. Hill and family, Miss Blanche Richards, Mr. and Mrs. A. B. Wright, John W. Young, Messrs. Lee Richards, Walter M. Wolfe, Sophie Coop, Lewis Ramsey and M. Young.

United States Consul Gowdy and Captain Wheeler, U. S. N., M. Ducais, French minister of the interior; Baron von Bismarck, Baroness Oppenheimer, Prince Malcom of the Russian legation and a score of other notable English and French people were present.

Everyone here was much surprised to read in Utah papers, recently received, that there is danger of Miss Ramsey's education being cut short, if not abruptly terminated, because of lack of funds. There is no truth in the report. Mr. Tout has not authorized any one to make an appeal to the public or his friends for aid. In fact, no one was more surprised than he that such an appeal should have been made, and the newspaper reports were the first he knew of arrangements being made for a concert.

There has undoubtedly been a heavy drain on Mr. Tout's resources during the two and a half years he has been in London with his family, but it has been no more than he expected and was prepared for. There has never been a question but that Miss Tout could continue and complete her studies. No expense has been spared up to this time in the matter of her training, and the same policy will be pursued in the future.

While they deplore the misunderstanding that has caused them some embarrassment, Mr. Tout and his family are deeply appreciative of the kind progress that her friends have worked with sincere good will in behalf of Miss Tout. They feel honored by the general interest manifested by the public. Mr. Tout requested that the people be assured through The Herald that whatever the result of the proposed benefit concert might be (no news having been received concerning it at this writing), Miss Tout will remain here until her training is completed, probably two years more. The granting of a scholarship to her, recently reported in The Herald, insures her every advantage that London can offer. She is thoroughly devoted to her studies and ranks high in her college.

Meanwhile the other members of Mr. Tout's family are not idle. Miss Grace is doing excellent work on the piano, studying under Mr. Cecil Montague, a rising young teacher from the Guildhall school. Maggie is making good progress with her cello studies, and is moreover, attracting considerable attention by her sweet soprano voice, which gives promise of great things. Hazel is studying the violin under a good teacher, and plays well. Master George is a contract with an eastern firm to bring out a number of his songs written in the past two years. Not long ago he submitted a group of ten poems to Mr. Kramer, assistant director of the Thomas orchestra, and received a note saying: "I would be proud to have the pieces dedicated to me. Keep on; your work shows great genius for musical composition. They are beautiful." Next year Mr. Carlson will teach theory, harmony, counterpoint, composition and piano in an eastern conservatory of music.

Charles Carson's Success in the East

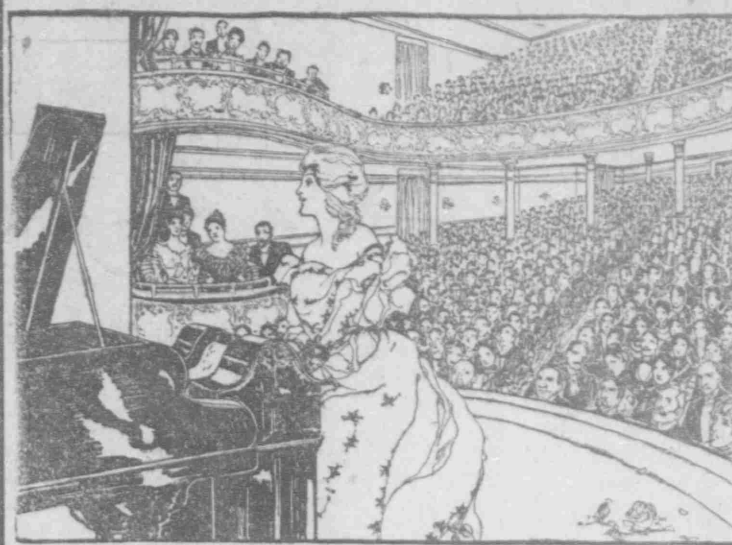


Charles F. Carson of this city, who is making a name for himself in the east as a composer, is playing with the Castle Square Opera company, Carson, whose mother lives on East Second South street, went from here to Terre Haute several years ago and taught music in the state normal and the school of music for a time. From there he went to Boston and took a course of study in the New England Conservatory of Music. Last August he was graduated and joined the opera company. His work as a composer first attracted attention while he was a teacher in Terre Haute, where a recital was given. The music consisted of seven songs, two violin and two piano solos, which he composed. He is a poet by nature and it has been said of him that his melodies are spontaneous and fused with dramatic instinct. Two songs which are de-

scribed as beautiful and which have attracted much attention are "In Memory" and "Calm as the Night." He is now busy writing two important compositions. One of these is a grand opera in three acts, founded on Hawthorne's "Scarlet Letter," for which he wrote the libretto, and a cantata, Longfellow's "Wreck of the Hesperus." He has a contract with an eastern firm to bring out a number of his songs written in the past two years. Not long ago he submitted a group of ten poems to Mr. Kramer, assistant director of the Thomas orchestra, and received a note saying: "I would be proud to have the pieces dedicated to me. Keep on; your work shows great genius for musical composition. They are beautiful." Next year Mr. Carlson will teach theory, harmony, counterpoint, composition and piano in an eastern conservatory of music.

The PIANOLA

was made so every one could play the piano.



THE PIANOLA was built to be of service to the untalented music lover and dilettante as well as to the finest pianists.

To so simplify piano playing that any one, no matter how far removed from music their previous lives had been, might play and enjoy the piano.

That the PIANOLA successfully performs this mission thousands upon thousands of hitherto unmusical people can and do testify.

At the same time making the piano easy to play is not the greatest feature of the PIANOLA. This alone would be of little value. The fact that the Pianola method of playing is just as artistic as the hand method, that the same freedom for individual taste in expression is allowed, gives to the method its real importance.

Without its ability to perfectly reproduce the most skilful and artistic performance of the human hand, in every shade of feeling as well as execution, the Pianola would be nothing but a machine. With this ability, which is attested to by practically every living pianist of note in the world, the Pianola becomes the most practical method of piano-playing ever given to the world of music.

The cost of the Pianola is \$250. Purchasable by monthly payments.

Sold Only By

DAYNES MUSIC CO.

Leading Music Dealers,
74 Main Street. Everything Known in Music

PIANOS

Steinway, Behr Bros., Mason & Hamlin, Kimball.

ORGANS

Mason & Hamlin, Kimball.

APOLLO

Piano Player.

SHEET MUSIC

and Musical Instruments of Every Description.

D. O. Calder's Son's Co.

45-47 W. First South Street.

WE INVITE THE MUSIC PUBLIC TO HEAR

The Cecilian

THE PERFECT PIANO PLAYER. Easy to play. The touch of a human being always in perfect playing condition and plays the music of the masters with ease and perfection. Price \$250.00. Sold on easy monthly payments. Buy no piano player before hearing this latest and perfect instrument.

Fergus Coalter, Sole Agent.

39 Main Street, next door to Z. C. M. I.

The Utah College of Dramatic Art, Music and Dancing.

Alfred Best, Jr., R. H. Loisele, Theo. Best, Directors. Dramatic Art, Stage and Ball Room Dancing, Physical Culture, Voice Building, Singing, Piano, Organ, Violin, Guitar and Mandolin, etc. Top floor Deseret Nat. Bank Block.

MISS NORA GLEASON,

Teacher of PIANO, MANDOLIN AND GUITAR. Studio, 131 East First South. Tel. 1238

MISS JANE MACKINTOSH,

(Soprano) Soloist Christian Science Church, Etc.

ANTON PEDERSEN,

Teacher of VIOLIN AND HARMONY. Studio Calder's Music Palace, 6 W. 1st South. Res. 31 34 St.

MME AMANDA SWENSON,

VOICE CULTURE. The Only Teacher of the Garcia Method. Studio, Calder's Music Palace.

GEORGE E. SKELTON,

TEACHER OF VIOLIN. Graduate from Trinity College, Dublin. References and Studio, 206 Whittingham Block.

LOUIS W. CRITCHLOW,

Voice Culture and Singing. 434 and 435 Constitution block. Every morning, 9 to 1; Tuesday, Friday and Saturday afternoons 1:30 to 5. Voice trial by appointment.

JOHN J. McLELLAN,

Organist of the Tabernacle. (Pupil of Jonas Scharwenka and Anton Bruckner.) PIANO, HARMONY AND ORGAN. Studio, Rooms 9 and 10, D. O. Calder's Sons Co. building, Studio Phone 1427. Residence Phone 1447.